

Quarterly News Letter

Vol. XL

Winter 1974

No. 1

FOUR ADDITIONAL FRANK NORRIS LETTERS

by Franklin Walker

A LETTER

from Rigby Graham

ELECTED TO MEMBERSHIP

VIEWS *by Quoin*

REVIEWS, ACQUISITIONS AND GIFTS

&c.

BOOK CLUB OF CALIFORNIA

545 Sutter Street, San Francisco, California 94102

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FOUR ADDITIONAL FRANK NORRIS LETTERS

*by Franklin Walker**

RECENTLY four letters by Frank Norris have been located and are here reprinted in keeping with the practice of supplementing *The Letters of Frank Norris*, published by the Book Club of California in 1956, by printing in the *Quarterly News Letter* any new ones that come to light.¹ These four will bring to nineteen the number of letters so preserved to augment the seventy-three originally printed, creating a *corpus* of ninety-two letters which may in time grow to a

*Professor Emeritus of American Literature, Mills College.

1. Previous letters have appeared in the *Quarterly News Letter* for Fall, 1960 (1), Summer, 1962 (10), Winter, 1967 (3), and Summer, 1971 (1).

hundred or more. For various reasons, including the fact that Norris died at thirty-two, the letters are quite rare. Accordingly, the Bancroft Library has diligently attempted to locate and purchase or obtain reproductions of all Norris letters that turn up, thus keeping current its unique Norris collection which is consulted by scholars from many countries.

In the first letter, written to John S. Phillips, Norris explained as best he could why he had gone with Frank Doubleday and Walter Page when they broke their affiliation with S. S. McClure and set up their own book publishing company on the first day of the new century. The whole matter of Norris's relations with McClure, Phillips, and Doubleday is complicated and somewhat obscure but considerable light is thrown on it by Peter Lyon in his *Success Story: The Life and Times of S. S. McClure*, where an incomplete version of this letter was first published. Suffice it to say that McClure, a mercurial genius, established the first American newspaper syndicate, the very popular and influential *McClure's Magazine*, and, with the help of Frank Doubleday, late of Scribners, the book publishing firm of Doubleday & McClure Company during the last two decades of the Nineteenth Century. Frank Norris was one of the young writers whom McClure "discovered" during his meteoric career.

McClure, who built up his enterprises through unbounded energy, a lively imagination, and a surprising amount of good luck, was greatly aided by his college classmate and closest friend, John S. Phillips, whose steadiness and constant attention to detail complemented McClure's erratic enthusiasms. McClure and Phillips were always on the lookout for promising new talent to work for the syndicate, write for the journal, or produce worthwhile books for the publishing house. Though McClure is said to have become interested in Norris when he read *Moran of the Lady Letty* being serialized in the *San Francisco Wave*, a weekly on which the young writer had been working for some time, it was apparently Phillips who got in touch with Norris and persuaded him to come to New

York where he would be provided with work enough to keep him alive at the same time that he could spend his major effort in completing the several novels on which he had been working. Peter Lyon describes the situation shortly after Norris's arrival. "When Baker [Ray Stannard Baker] joined McClure's in February, 1898, there was a shy, slender, self-conscious man, also in his twenties, who wandered uncertainly about the offices, one day editing syndicate material, the next reading proofs of magazine articles. This man worked only in the mornings, for a wage of twelve dollars and fifty cents a week; in the afternoons he disappeared to his rooms across town, in Chelsea, where it was understood he was writing a novel. He was Frank Norris, from California by way of Harvard and Paris, and he was another who had heeded McClure's call."²

Norris never managed to contribute to the syndicate, he failed to place anything of importance in the journal, but he did provide four novels to Doubleday & McClure Company: *Moran of the Lady Letty*, *McTeague*, *Blix*, and *A Man's Woman*. He also read manuscripts for the publishing house. During 1899, when Norris was gathering materials for *The Octopus*, McClure over-extended himself by taking over the nearly bankrupt Harper and Brothers, together with its four journals. The transaction eventually fell through because McClure did not have the capital to finalize it; two weeks later, Doubleday, together with Page, who had left the *Atlantic Monthly* to run Harper's book company under its new management, decided to leave McClure and set up a new book publishing company. Norris wisely decided to move with them, feeling that his new position would be more secure and pay more than the old one, and that he could at last marry Jeannette Black of San Francisco, to whom he had been engaged for more than two years. The wedding took place in New York three days after Norris wrote his apologetic letter to Phillips.

2. Peter Lyon, *Success Story: The Life and Times of S. S. McClure* (Charles Scribner's Sons, New York, 1963), p. 153.

TO JOHN S. PHILLIPS³

The Anglesea, 60. S. Washn. Sq.

January 9

1900

My Dear Mr. Phillips:

I have got to write you about a bad business and I never realized till now how very inadequate mere letter-writing can become. I have got to tell you that which must seem to you most disloyal and ungrateful. But it is only a 'seeming' believe me, and the fact that I have gone with Mr. Doubleday does not mean that I have forgotten or underestimated for one moment all that you have done for me. It has been a miserable business. I must trust to you to try to understand—I mean this severing of one's connections that the split in the firm has involved. In deciding as I have, I have not overlooked a single instance of your kindness to me. I remember perfectly well that as far as 'getting on' is concerned I practically owe you everything. From the time of your first letter to me in St. Louis asking me to come on to N.Y. and try it with you, to the time [of] your last conversation in your office just before you went away you have been the very best friend I've had outside of California. I owe my start to you and whatever measure of success I have achieved so far. You have made it so easy for me that I shall always remember my first experiences in New York as some of the pleasantest years of my life—whereas they might have been the hardest. Whatever chances now, or however you may consider my new affiliation I do most earnestly and sincerely hope that our personal relations will continue the same. Of course this is the obvious thing to say under the circumstances but I know you will feel that I am genuine in the wish.

3. ALS in the Lilly Library, Indiana University, Bloomington, Indiana. Photo copy in the Bancroft Library, Berkeley. This letter was published with several omissions in Peter Lyon's *Success Story*, *op. cit.*, pp. 173-174.

I have thought that perhaps you, who understand so well what I wish to do and the responsibilities I am to assume so very soon now—would be able to see things from my point of view better than anyone else.

The little income I get, I must feel absolutely assured of, and my position with my firm must be distinctly and clearly defined. You see it is not as if I had only myself to think of, and I do feel—and I am sure you agree with me—that my obligations to the girl I am to marry are the ones I must consider the first and the most seriously. I can't afford to take risks and I felt that such would be the case if I stayed with Mr. McClure. It is not that I distrust Mr. McClure in the slightest degree. You know that. But I am afraid that he would forget all about me in one week's time, and what use could I be to him in the management of his magazine or syndicate? He asked me once how I should like to help him sub-edit the magazine, and this very fact I think shows how little he understood what I was fitted for and how out of place I should have been in his business.

Please write to me whenever you can find time and let me know what you think. I shall look for your reply anxiously, as you may well guess.

Remember [me] very kindly to Mrs. Phillips and to Mr. McClure when you see him and believe me always

*Very sincerely yrs,
Frank Norris*

For about a year after Norris joined Doubleday, Page and Company he continued his practice of reading manuscripts submitted for book publication. This was the year in which he made his notable "find" of Theodore Dreiser's *Sister Carrie*; though the firm followed his recommendation to publish Dreiser's first naturalistic novel, a controversy developed with its issue that has not yet been fully explained. The following letter to Page is, one assumes, a routine one. It carries no date, it contains no report, and the subject of the refusal is not identified except by the name Miss Rayner. It is barely possible

that the declined work was submitted by Emma Rayner, an English born writer who served on the staff of *The Youth's Companion* from 1896 to 1902. She had published two historical novels, *Free to Serve* and *The Castle and Colony*, before 1900, the year Norris presumably passed judgment on the novel under consideration.

TO WALTER HINES PAGE⁴

[1900?]

My Dear Mr. Page

Here is the last half of Miss Rayner's novel. I do not think we care to handle it. I declined it on the strength of the introductory chaps. and I do not find anything in the closing instalments to cause me to change my mind. The report went in last week.

F.N.

The two remaining letters are both business letters written in connection with the publication of *The Octopus*, Norris's most ambitious and in some ways his most successful novel. In dealing with the conflict between the growers and distributors of the basic commodity wheat, it served as the first part of a projected Trilogy of the Wheat; the second, *The Pit*, which pictured the manipulation of the wheat in the grain market in Chicago, started to appear serially just before Norris's untimely death from appendicitis; the third, which was to have told of the arrival of the wheat in a famine-stricken country, was never written.

In the following note to a literary agent, Paul Revere Reynolds, who had previously handled two of Norris's articles on the Spanish-

4. ALS in the Lilly Library, Indiana University; photo copy in the Bancroft Library.

American War⁵, Norris asked for help in serializing the recently completed *The Octopus*, which was not to appear in book form until the following April. As Norris indicated, he had had no luck in placing the long, serious, and to a degree controversial novel in a magazine or newspaper, although he had seen his earlier *Moran of the Lady Letty*, *Blix*, and *A Man's Woman*, all shorter and less consequential works and all with happy endings, appear serially. Considering the circumstances attending Norris's break with McClure, it is not surprising that he turned to an agent in trying to get his long novel serialized in *McClure's Magazine*. He may have felt most hesitant about going direct to McClure or Phillips, for he was aware that they had been so enthusiastic about his idea of writing his Trilogy of the Wheat that they had continued his salary in 1899 while he spent four months in California collecting material for *The Octopus* and had also provided rail passes for his return to New York. However, he did not actually start writing the book until he joined Doubleday, Page and Company; also the split between Doubleday and McClure had taken McClure out of the book publishing business.

Norris's turn to Reynolds for help came to nothing. According to Frederick Lewis Allen, who wrote the small booklet in tribute to Reynolds in which this letter was first printed, Reynolds discouraged the scheme and *The Octopus* was not serialized. Allen further commented: "Norris resigned himself to the inevitable. 'Let's give up the idea of serialization,' he wrote a fortnight later. '*The Octopus* would be a very difficult story to place that way.'"⁶ It is pertinent that Norris had also failed to serialize *McTeague* with its fearful murder and bizarre ending. It illustrated Norris's contention that

5. See Norris letters to Paul Reynolds, Oct. 22, 1898, and to Mark Howe, March 9, 1899, in the *Quarterly News Letter* of Summer, 1962, pp. 53 & 54.

6. *Paul Revere Reynolds: A Biographical Sketch*, by Frederick Lewis Allen, New York (Privately Printed), 1944, p. 46. See mention of this pamphlet in Donald Pizer's *The Novels of Frank Norris*, Indiana University Press, 1966, p. 126 and f.n. No. 32, p. 194.

"serious" fiction was not popular in the America of his day. Ironically, Norris gained such fame with *The Octopus* that he had no trouble in placing *The Pit* with the prestigious *Saturday Evening Post*, although he did not live to benefit from most of the earnings from what was to prove to be financially his most successful novel.

TO PAUL REVERE REYNOLDS⁷

Dec. 17, 1900

My dear Mr. Reynolds:

Yes, McClure's—though I am afraid as I told you they will not look kindly upon my stuff since the split in the firm. The story is called The Octopus, is 120,000 words long, and is all about the war between the Farmer (of the West) and the Railroads. (It is the first of a series of 3, on American wheat.)

Munsey's Collier's, and the Sat. E. P. have turned me down. Do you know of any other places I—or you—might offer it? I want 2000 for the thing. I understand that your commission is paid only in case you 'place' the M.S. Is that it?

I am afraid it is not a very promising proposition and if I were you I would not take it, though the damn thing is far and away my best. If McC. rises to your sounding will you send to Doubleday's for the M.S.

*Very sincerely yours,
Norris*

The last letter, which came to the Bancroft Library with the William Randolph Hearst Papers, was written to a member of the staff of *The Boston Evening Transcript*, apparently in reply to an ap-

7. *Ibid.*, p. 46. The original ALS has not been located.

preciative letter on *The Octopus*, which had been recently published by Doubleday, Page and Company. The letter to Norris from George Henry Sargent⁸ has not survived and the review to which Norris referred in his reply has not been located. Norris's comment that he did not consider it the responsibility of the novelist to offer a solution for the economic and social ills portrayed in his fiction is a view often expressed in his critical essays. He felt that the function of the novelist was to find the truth and to present it accurately and in a moving fashion; the novelist was, however, to be particularly careful to avoid becoming a propagandist or reformer, as Emile Zola had done in the last of his novels.⁹ It was important to leave this task to such theorists as the political economists, whose business it was to solve problems.

It is possible that this contact with Sargent led to the arrangement in which Norris abandoned the practice of writing a weekly letter of comment for *The Chicago American* and started writing much more thoughtful articles for *The Boston Evening Transcript*.¹⁰ Twelve of these appeared in the latter journal beginning November 6, 1901; they later formed the core of the posthumous *The Responsibilities of the Novelist* which presented Norris's most important concepts concerning his craft.

8. George Henry Sargent (1867-1931) joined the staff of the *Boston Evening Transcript* in 1895. In addition to his editorial work he compiled *Epigrams and Aphorisms of Oscar Wilde* and published an appreciation of A. Edward Newton under the title *A Busted Bibliophile*.

9. See, for instance, Norris's comments in "The Novel with a 'Purpose' " in *The Responsibilities of a Novelist*, New York, 1903.

10. See Norris's letter to Isaac Marcossion of the *Louisville Times*, Sept. 10, 1901 (*Letters of Frank Norris*, ed. Franklin Walker, 1956, pp. 78-79), in which Norris expressed his dissatisfaction with the *Chicago American* connection and proposed writing a series of critical articles for Marcossion's newspaper.

TO GEORGE HENRY SARGENT¹¹

*Mr. G. H. Sargent
c/o Boston Transcript
Editorial Offices.
Boston, Mass.*

*[THE JUDSON
53 Washington Square
New York.]*

*June 9th
1901*

Mr. G. H. Sargent:

Dear Sir: You are very kind to express so lively and sympathetic an interest in my trilogy, and I hasten to thank you as well for this as for the very generous and discriminating review in the Transcript.

You ask if I shall attempt any solution of the problem. I hardly think so. The novelist—by nature—can hardly be a political economist; and it is to the latter rather than to the former that one must look for a way out of the “present discontents.”

Meantime let me thank you again for your wish of Godspeed in the accomplishment of a very heavy task

*Very Sincerely Yrs
Frank Norris*

11. ALS in the William Randolph Hearst collection, The Bancroft Library, Berkeley, California. All four letters published by permission of The Bancroft Library.

A LETTER FROM RIGBY GRAHAM

396 Aylestone Road, Leicester
October 6th 1974

Dear Sir,

A year or two back I wrote for a back number of the *Quarterly News-letter* of the Book Club of California, for I wanted to read Sperisen's article on Toni Savage of Leicester (vol. XXXVI Winter 1970 No. 1). Parts of the article were inaccurate and I wanted to write and correct these when I sent off my cheque for a dollar or so in payment. Needless to say I never got round to writing the letter, nor I regret to say did I ever pay the bill. For a long time I intended to but can only assume that perhaps it has been written off as a bad debt. However, by way of return I have sent a copy of *Cobwebs from California* by Leon Spiro, editor of the S. B. Gazette, Sausalito-Belvedere, who lives on Rotary Plaza.

These "cobwebs" are hitherto unpublished pieces which Spiro has sent, usually in reply to something he himself has received. Limited to forty numbered copies, this is one of the more recent offerings from the Cog Press.

If any of the following information is of interest please feel free to make use of it in the *Quarterly*. Founded in 1963, the Cog Press takes its name from *Cogs in Transition—fragments from a mechanical sketchbook*, printed originally as a keepsake volume for the Society of Private Printers. Other volumes have been *El Icaro*, the Icarus Moth,

by Pola Jacinta de Medina, 1965; *Graphic Art from the French Little Magazines*, by Peter Hoy and Rigby Graham, 1966; *John Minton*, 1967; *Five Duets*, by Hugh Collinson and Rigby Graham, 1968; *Woodcuts*, 1969; *Enigma 1*, 1969, 2, 1969, 3, 1970, 4, 1971; *Little Magazines*, 1970; *Slieve Bignian*, a cycle of prints and drawings by Rigby Graham, 1969; *Rocks, Boulders and Ruins*, a volume of drawings, woodcuts etc., 1969; and *Correspondences*, by the young Maltese poet Charles Flores, 1973. In addition to these there have been broadsheets and other ephemera issued by the press which operated from Leicester. Equipment consists of a hand quarto flatbed, a binder's iron nipping press and an ancient *Favourite*, a nineteenth century gold stamping press originally used in the shoe industry but which now, converted to natural gas, does the gold blocking on the covers of many of the Cog Press productions.

In addition to the Leon Spiro *Cobwebs* I enclose a copy of Melinda Camber's *St. Julian*, 1973, and am sending under separate cover some other Cog Press and other examples which I would like you to accept with my compliments. Toni Savage has spoken of the way in which the Book Club of California has been enthusiastic about stuff sent over, and suggested that you might find the enclosed to be useful perhaps in some temporary display. All the publications are in very limited editions and are usually given away to friends and associates. As the Book Club of California has in the past shown interest in Leicester private press printers, (for some years I was a colleague of John Mason at his hand made paper mill and illustrated *almost* all his Twelve by Eight press books, and Toni Savage and I have worked together over the last 23 years on various printing projects) I thought that the enclosed notes might be of passing interest should you wish to fill up an odd corner in your magazine.

yours sincerely,

Rigby Graham.

VIEWS

WITH prominent booksellers chasing each other in and out of the hospital, it has been somewhat difficult to concentrate on other more important matters. However, it is pleasant to report that the fall publication, *Aurifodina*, is already out of print, and our members are once again privileged to buy a book the like of which is not being printed anywhere else in the country at a price that times will soon show to be ridiculously low. The publications committee is already preparing further feasts of fine bookmaking that will maintain our reputation as one of the few private press patrons to cause worthy material to be printed well. Don't miss the Christmas Book by John Dreyfus on T. J. Cobden-Sanderson!

The Hand Bookbinders of California held their second annual exhibition in the windows of John Howell-Books, and it was very well attended and received. In many ways the exhibit was the finest possible tribute to Peter Fahey; her influence, enthusiasm and teaching skills are reflected directly or indirectly in almost every binding shown, and it is to be hoped that the efforts to maintain her studio with her tools will prove successful. It was especially delightful to see how many young binders, paper marblers and printers exhibited and how much those who exhibited last year had deepened and expanded their skills. Under the guidance of Gale Herrick, the Club has arranged many fascinating lectures and practical courses and has an exciting future planned; anyone interested can contact Herrick here at the Book Club.

Rigby Graham sent such a good letter to the Club that, without his permission, we have reprinted it in its entirety. With the letter came a profusion of printings which will interest many of you and which can be seen here at the Club. Perhaps we have enough to create an exhibition of his work, which is certainly worthy of your attention.

A very Merry Christmas to all our members, and do order the few remaining publications available—they make great presents. QUOIN

ELECTED TO MEMBERSHIP

THE two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$35 a year. The following have entered the Club as Sustaining Members:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
RICHARD OSBORNE	Palo Alto	Lewis Osborne
JOHN SABATH	San Francisco	Robert D. Haines
JOHN S. WOLFSON	New York	Bernard Rosenthal

The following have changed from Sustaining to Patron Membership:

HENRY M. BOWLES	San Francisco
DR. R. S. SPECK	San Francisco

The following has changed from Regular to Patron Membership:

GALE HERRICK	San Francisco
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The following have changed from Regular to Sustaining Membership:

ETHEL CROCKETT	Sacramento
PAUL FITTING	San Francisco
G. RICHARD HICKS	San Francisco
NEWTON KALMAN	Beverly Hills
ROBERT C. KINNE	Pleasanton
ALLEN E. MEIER, JR.	San Francisco
DAVID F. MERTEN, M.D.	El Macero
MAURICE F. POWERS	San Francisco
FLORIAN SHASKY	Stanford

New Honorary Member:

TERESSA FRYWORTH	San Francisco
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The following have been elected to Membership since the publication of the Spring News-Letter:

JOHN CARPENTER	San Francisco	Oscar Lewis
CHARLES CROCKER	San Francisco	Joseph M. Bransten

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
ALAN DIETCH	San Francisco	Andrew Hoyem
JOHN FARRELL	San Francisco	Andrew Hoyem
WILLIAM RICHARDS FIELD, JR.	San Francisco	Membership Committee
DON FRANKLIN	Santa Ana	David L. Henson
DR. & MRS. J. DONALD FRANCIS	Santa Rosa	Warren R. Howell
SUZANNE GOLD	Oakland	Diana Margaret Thomas
DAVID GRAHAM	San Francisco	Oscar Lewis
RICHARD S. HALPER	Larkspur	Membership Committee
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CARL L. HOUTCHENS	San Carlos	Rudolph Lapp
KENNEL A. JACKSON, JR.	Stanford	Peter Stansky
MARK WILLIAM JORDAN	Los Angeles	John Windle
HELEN LEE	San Francisco	Carroll T. Harris
VICTOR B. LEVIT	San Francisco	Warren R. Howell
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WESTON J. NAEF	New York, N.Y.	John Windle
MR. & MRS. ROBERT L. PENDLETON	Whittier	June Bayless
ROBERT G. PIERCE	San Francisco	Maurice Powers
MRS. CHARLES N. PROTHRO	Wichita Falls, Tex.	Sally V. Zaiser
FRANK J. SCHLESSINGER	San Francisco	Leah Wollenberg
EDWARD J. SHAUGHNESSY	Bronx, N.Y.	John Windle
GIBBS M. SMITH	Layton, Utah	Oscar Lewis
MICHAEL A. TOMS	Sausalito	Membership Committee
ALVIN D. TUSHER	Los Angeles	Membership Committee
GORDON HUBERT VAN ZEE	Larkspur	Membership Committee
CLYDE C. WALTON	DeKalb, Ill.	Warren R. Howell
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ALAN WOFSY	San Francisco	Membership Committee
ERIC W. WOLF	Falls Church, Va.	Roy V. Boswell
NORTHERN ILLINOIS UNIVERSITY LIBRARY	DeKalb, Ill.	Warren R. Howell
NATIONAL LIBRARY OF AUSTRALIA	Canberra, Australia	Membership Committee

MAX BEERBOHM EXHIBITION

STARTING in October and continuing through December 31, The Albert Bender Room in the main library building at Stanford, continues their comprehensive exhibition of the work of "The Incomparable Max." This is believed to be the largest assemblage of Max's work, literary as well as his drawings, ever exhibited on the West Coast.

This outstanding show was conceived by Club member Joseph M. Bransten, who loaned his fine collection of original drawings as well as a manuscript and some unique inscribed books. Other Club members who are represented with loans are: James D. Hart, David Magee, Franklin Gilliam and Albert Sperisen, who also dressed this show. The collection of Max's published works, together with some drawings, were loaned by Mr. George Patterson. From Texas, Mr. and Mrs. Stanley Marcus sent prime examples from their notable collection and from New York, Mr. John Herring loaned an important caricature of George Bernard Shaw.

This is a rare opportunity to see and to enjoy the work of a man who was one of England's outstanding literary stylists—a man of flawless English. He was also a great parodist and certainly one of the world's immortal caricaturists.

ALBERT SPERISEN

BOOK REVIEWS

THE Friends of the UCLA Library have published a taped conversation of a panel discussion with Aldous Huxley, Freida Lawrence Ravagli, Majl Ewing, Lawrence Clark Powell and Dorothy Mitchell Conway on *A Conversation on D. H. Lawrence*. This informal discussion took place in 1952 before an audience of bookmen and scholars. For various reasons, this tape had not been transcribed until recently when Professor Haruhide Mori of the English Department at Kobe University interested himself in it and induced Larry Powell, one of the original panelists, to unravel a difficult transcription which had "frequent interruptions and too many overlapping remarks."

All this has now been remedied by Dr. Powell, and it is a fine readable

work, handsomely printed by Grant Dahlstrom with a complete facsimile of Lawrence's holograph introduction to his *Collected Poems*.

As one of the book bargains of the year, this cloth bound book can be had from the Gifts and Exchange Division, University Library, UCLA, California 90024 for only \$5.00 postpaid and with tax included(!). Checks must be made payable to the Regents of the University of California and accompany order.

ALBERT SPERISEN

Hyemeyohsts Storm. *Seven Arrows*. Harper & Row. New York. \$9.95.

THE dust jacket states that since Wounded Knee "thousands of books have been written about the Plains tribes, and almost without exception they have been written by whites." It then refers to Neihardt's *Black Elk* among others with the remark that "because they were written from the viewpoint of an alien culture, (they) were imperfect mirrors of the People and the 'Way.'" If the publishers wish to infer that *Seven Arrows* is the "perfect mirror" this reviewer is inclined to disagree.

From an anthropological point of view, the book leaves much to be desired, and under no circumstances should it be relied on as being ethnologically correct; historically the book leaves much to be desired. However, it should be remembered that the book is a *novel*. In addition to the Cheyenne—and the author claims membership in that tribe—the author has gone to the Sioux and the Crow for his material. If one wishes to learn something of the Cheyenne Sun Dance which this book purports to describe, *Sweet Medicine* by Father Peter J. Powell is highly recommended, as is *Cheyenne Memories* by John Stands In Timber.

Seven Arrows is illustrated by color plates designed by the author and many photographs, most of which are the work of Edward S. Curtis. This reviewer is reminded of an occasion when Thomas Moran was asked to criticize the work of a young artist who had painted a picture of the Grand Canyon of Arizona. After studying the picture for a few minutes, Mr. Moran turned on his heel and walked away. When the young artist cried, "But Mr. Moran, what do you think of my painting?" Mr. Moran replied, "It is framed beautifully," and kept on walking.

Insofar as *Seven Arrows* is concerned, I should like to paraphrase Mr. Moran's answer: "It is illustrated beautifully."

MICHAEL HARRISON

In Memoriam

It is with deep sorrow that the Club records all too briefly the untimely death in Los Angeles of master printer Saul Marks.

This sad news has come to us as this issue of the Quarterly was being made up. A proper obituary will be published in our next issue.

Francis D. Farquhar

1887-1974

From the day he became a member in 1934 until his death four decades later, Francis Farquhar was keenly interested in the Club's welfare and a warm supporter of its activities. His participation in its publishing program—much of which reflects his lifelong interest in mountains & mountaineering—includes an introduction to Clarence King's *The Helmet of Mambrino* (1938) and his comment on a letter by King in "The Letters of Western Authors," one of the earliest of the keepsake series. The Club regrets the passing of an able and generous friend.

O. L.

FINE PRINT

A NEWSLETTER CONCERNING THE ARTS OF THE BOOK

will commence publication in San Francisco, January, 1975

FINE PRINT will be an up-to-date source of information about fine printing in America, be it from private presses or from specialized commercial presses. Prime objectives will be to record bibliographic descriptions of the major works of these presses as they appear, and to preview forthcoming productions.

There will be a column of informal news notes about book people—printers, collectors, booksellers, librarians—and book events, including such related arts as hand bookbinding, papermaking, and illustration. Short feature articles will cover major events or personalities.

A calendar will keep you informed of relevant exhibits, lectures and courses around the country, and there will be a synopsis of prices realized for fine press books at major auctions.

The first issue of *Fine Print* is available for \$2.50; the first four issues, a year's subscription, will be \$8.00 (\$12.00 to institutions).

It is our hope that this newsletter will prove to be a significant vehicle of communication among those who create and appreciate fine books.

Sandra Kirshenbaum, EDITOR

D. Steven Corey, George Ritchie, Linnea Gentry, ASSOC. EDITORS

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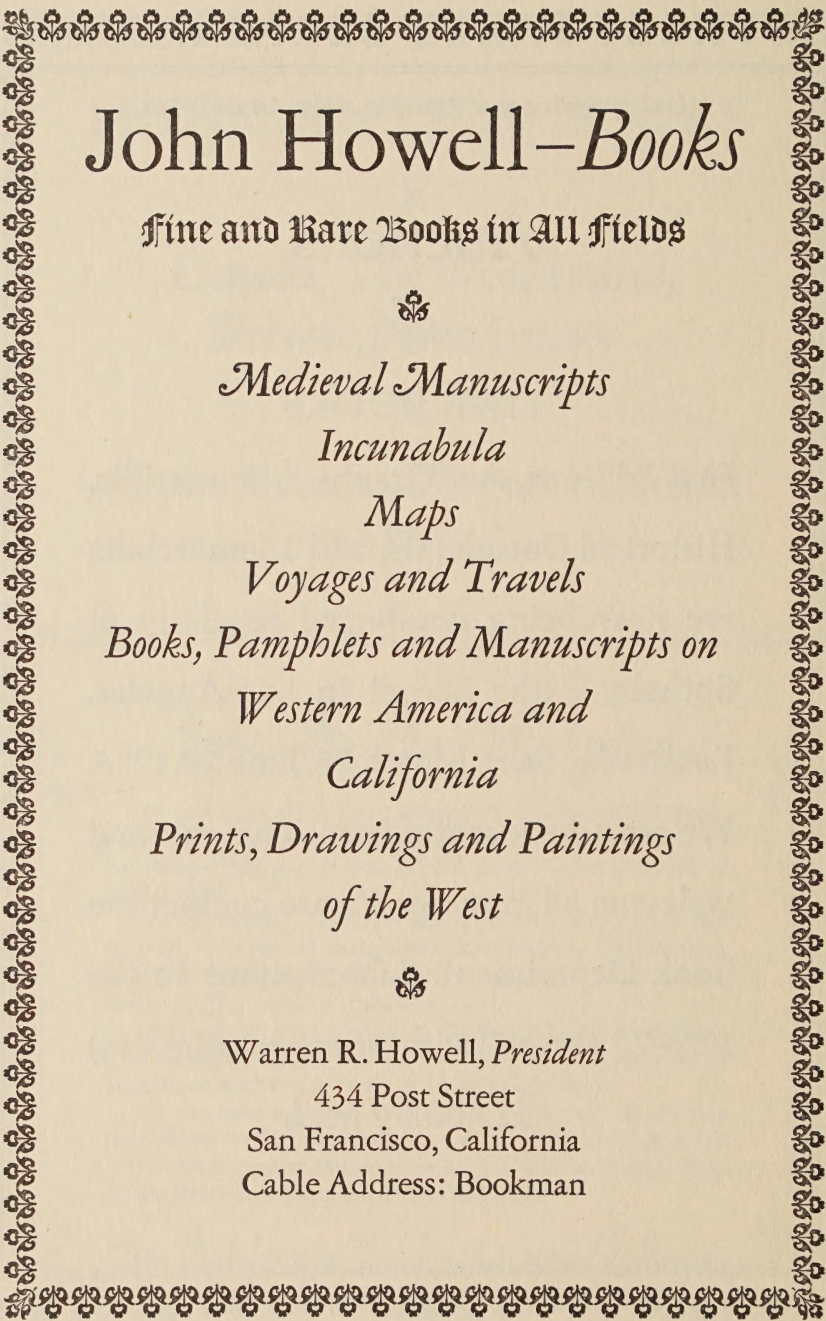
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